

Theme and Variations

After *Alle Menschen müssen sterben* (BWV 262), by J. S. Bach

For organ

Pilar Miralles (2021-22)

Organ project - Sibelius Academy

Organist: Leevi Lippinen

Alle Menschen müssen sterben, / Alles Fleisch vergeht wie Heu; / Was da lebet, muß verderben, / Soll es anders werden neu. / Dieser Leib, der muß verwesen, / Wenn er anders soll genesen.

Everybody must die, / all flesh passes like grass; / Whatever lives must perish / if it is to become new elsewhere. / This body must rot / if it is elsewhere to recover.

Indications for performance

- The slurs should be interpreted as phrasing or character slurs when the real *legato* articulation is not possible on the instrument.
- The present registration and distribution of the manuals are specified for the main organ of Kallio Church (Akerman & Lund, 1995), in Helsinki. If the piece were to be played on any other organ, the organist has the freedom of interpreting the score and adapting its indications to suit the character of the music and the stylistic taste of the performer.
- The presence of two assistants is most likely necessary for the best results during the performance of this piece.

Estimated duration: 12'

GO: Fonds 8' (Anches préparées)
Pos: Fonds 8', 4'
Réc: anches réc
(- basson 16'),
fonds 8', 4'
octavin 2', quinte 2 2/3'

Ped: Fonds 16' 8' 4'
Anches ped.
Cop. Pos and Réc
Tir. Réc, Pos, GO

Theme and Variations

After Alle Menschen müssen sterben (BWV 262, J. S. Bach)

Pilar Miralles (2021-22)

INTRODUCTION

Allegro molto $\text{♩} = 116$

The musical score for the Introduction section consists of two systems of music. The top system starts with a treble clef, a 3/4 time signature, and a dynamic *f*. It features a bassoon part with eighth-note patterns and a harmonic basso continuo part. Measure 3 contains a short pause indicated by a vertical bar with an upward-pointing arrow above it and a downward-pointing arrow below it. The bottom system begins with a bass clef, a 3/4 time signature, and a dynamic *f*. It continues the bassoon and harmonic basso continuo parts. Measure 4 contains a simile (indicated by a double bar line with a bracket above it) followed by a repeat sign.

THEME

Tranquillo $\text{♩} = 58$

The musical score for the Theme section consists of three systems of music. The first system starts with a treble clef, a 3/4 time signature, and a dynamic *p*. It features a bassoon part with eighth-note patterns and a harmonic basso continuo part. The second system starts with a bass clef, a 3/4 time signature, and a dynamic *p*. It features a bassoon part with eighth-note patterns and a harmonic basso continuo part. A box on the right side of the page contains the following text:
Réc: - clairon 4',
- octavin 2', - quinte 2 2/3'

Ped: just soubasse 16',
basse 8', violoncelle 8'
- All tir.

The third system starts with a bass clef, a 4/4 time signature, and a dynamic *p* marked *ma profondo*. It features a bassoon part with eighth-note patterns and a harmonic basso continuo part.

11

III

mp legato

II

15

19

23

VARIATION I

Più mosso $\text{♩} = 80$

27

Réc: + octavin 2' + quinte 2 2/3'
Ped: + trompette 8' + clairon 4'

I
mf leggiero

f espress.

29

Ped: - Trompette 8'

31

p dolce

mp legato espress.

33

Ped: + trompette 8'

35

mf leggiero

f espress.

37

VARIATION II
Allegro $\text{♩} = 112$

39

- Anches Réc.
Pos: + carillon
+ Anches Pos.

Ped: - Trompette 8',
- Clairon 4'

III

II

p Freely

pp subito e leggiero

pp subito e leggiero

42

simile

pp subito e leggiero

44

46

48

VARIATION III
L'istesso tempo

50

I + Anches Réc.
+ Tir. GO

52

Poco meno mosso (ca. $\text{♩} = 108$) A tempo

55

Poco meno mosso A tempo

58

Poco meno mosso A tempo

Réc: - Basson et hautbois 8'
 - Anches Réc.
 Pos: - carillon
 - Tir. GO

rit.

61

Meno mosso $\text{♩} = 92$

64

mp legato

rit.

 $\text{♩} = 60$

molto rit.

67

II

Pos: - Fonds 4' + Unda maris 8'
 Ped: just bourdon 8' + soubasse 16'

pp legato

pp

Pos: - unda maris
+ Anches Pos.
+ Doublette 2'

Close box Pos.
Cop. Réc.-Pos.
+ Tir. Réc.

9

VARIATION IV

Jesus, meine Zuversicht

Tranquillo ♩ = 58

70

p molto dolce

II + III

p

73

76

VARIATION V
L'istesso tempo

79

p

Pos: + Carillon
Ped: + Contrabasse 16'

p

p

81

p

p

83

p

p

p

85

poco rit.

f

f

Réc: + all anches
(- basson 16',
- vox humaine 8')
Pos: - Carillon

Ped: + violoncelle 8'
+ All tir.

INTERLUDE
A tempo (double) $\text{♩} = 116$

87

f

f

f

90

f

f

f

93

97

101

105

109

I Open Réc. box
f

113

117

Réc: + Basson 16'
+ Bourdon 16'
Pos: + all anches
GO: + all anches
+ Bourdon 16'
+ Montre 16'

- Tir. GO and Pos.

VARIATION VI
L'istesso tempo

120

ff molto legato

124

128

132

136

140

- Anches GO
Tir. + GO and Pos.

144

- Anches Pos

mf

148

mf

GO: - Fonds. 16'

152

mp dolce

mp

Réc: just quinte 2 2/3'
+ Anches Réc.
Pos: + Flûte dolce 4'

Ped: - contrebasse 16'
Cop. Réc.-Pos.
- Tir. Réc. and GO

VARIATION VII
Lento $\text{♩} = 46$

155

156

157

pp legato

pp legato

III

II

Freely

$\text{♩} = 46$

158

159

160

161

162

163

simile

Tranquillo

p

pp

165

simile

pp

p dolce

170

Close Réc. box

rit.

pp

Pos: + Unda maris 8'

molto legato

pp

173

Meno mosso

rit.

Pos: - Unda maris 8'
Ped: - Violoncelle 8'
+ Tir Pos

19

FINALE

Alle Menschen müssen sterben

Lento $\text{J} = 46$

177

III
Freely
3
p molto dolce

II
pp molto dolce

pp

181
simile

p legatissimo

ppp legatissimo

ppp

185

3 3

3

3

188

3

p legato espress.

mp legato
espress.

p

3

5

5

5

191

194

molto rit.

pp molto dolce

p molto dolce

pp

A tempo

197

Pos: - Salicional 8'

ppp docissimo

ppp

molto rit.

Meno mosso

200

Pos: + Salicional 8'

rit.

203